



Film and TV Weekly

VOICE OF THE ENTERTAINMENT INDUSTRY

Vol. 33, No. 2

Incorporating the CANADIAN MOVING PICTURE DIGEST (Founded 1915)

TORONTO, January 17, 1968

N.A. Taylor Honored By Film Importers

IFIDA (Independent Film Importers and Distributors of America) at a dinner this Friday in New York will present a special citation to N. A. Taylor, president of Twinex-Century Theatres, for "contributions to the promotion of international films in Canada as an exhibitor, distributor and adviser to the motion picture industry."



N. A. TAYLOR

A founding director of the Motion Picture Theatre Owners Association of Canada, Taylor is a member of the Motion Picture Distributors Association of Canada as president of International Film Distributors Limited, which distributes the product of Allied Artists, Embassy, Cinerama and Walter Reade.

Sharing the spotlight with Taylor in the Imperial Ballroom of the Hotel Americana will be Rev. Father John M. Culkin, SJ, director of Fordham University's Centre for Communications. A spe-

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Famous, Shell Establish Credit-Card Moviegoing

- Circuit enjoys benefits from 253 Ont. stations and 250,000 card-holders

Credit-card moviegoing, a first for Canada, has gotten underway in Metropolitan Toronto following a deal between Famous Players and Shell Oil covering hard-ticket roadshow engagements in four theatres—the Eglinton (Doctor Dolittle), University (Camelot), Nortown (Thoroughly Mod-

"Heat Of The Night" NY Critics' Choice

Walter Miirsch-United Artists' In the Heat of the Night, directed by Canadian Norman Jewison, drew two of the top approbations in recent balloting by the New York Film Critics' Circle, an annual event considered to be more than somewhat prophetic insofar as subsequent Academy Awards are concerned.

In the Heat of the Night was selected as best picture by the 15 voting critics, while one of its

(Continued on Page 3)

ern Millie) and Glendale (Far From the Madding Crowd), the last being an affiliated Twinex Century house.

Worked out by Jim Cameron, head of Famous' group sales, and Clare Kappler, Shell's manager of petroleum products retailing, the agreement likely will become national at a later date.

Meanwhile, Famous will be enjoying the benefit of direct mailings by Shell Oil to 250,000 credit card customers throughout Ontario, the country's largest and most affluent market. The circuit will benefit further from special roadshow posters displayed by all Shell service stations in the province, catching credit customers who might not have been included in the initial mailing.

Cost of this unique tie-in for Famous is an eight per cent ser-

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Film Pioneer & Writer Sol Allen Dies At 65

Sol Allen, movie pioneer and writer, died in Toronto Jan. 7 following a lengthy illness. He was 65.

Native of Bradford, PA., the deceased was one of the four Allen brothers who with their father, Barney Allen, became one of the most powerful forces in the fledgling film industry of the early 1900's.

Settling in Brantford, Ont., they opened their first theatre in 1906 as the cornerstone of a circuit which grew to more than 40 and the same year formed a distribution company which ultimately became Columbia Pictures of Canada.

Over the years, in the ebb and flow of a mercurial industry, the Allen holdings changed face and character. Today the family is no longer in distribution but con-

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Westbrook In Calgary 1st 'Automated' House

- Odeon & Twinex circuits have ordered automatic projection equipment

Automated moviehouses, a fact of exhibition life in Britain for more than 12 years and installed in almost 500 UK theatres to date, are finally becoming part of the North American scene.

First in Canada to let a robot into the projection booth is Monal Properties' new dual auditorium in Calgary—the Westbrook Cinemas 1 and 2—in which General Sound installed a Cinematic System providing automatic projector starting, changeovers, non-sync' rectification, curtain openings and closings, up and down houselights and entr'acte music.

Bill Walterhouse, who supervised installation (the Westbrook opened Dec. 28), described it as the No. 2 automated system his company is handling. The first, or most basic, is called Projecto-

Matic which simply provides automatic starting and changeover. Not yet in inventory at General Sound is the more inclusive Cinematic-Technomatic system which provides everything mentioned so far plus automatic marquee lighting, activation of concessions booths and automatic control of heating and air conditioning, and so on.

One of the reasons Britain is so far ahead in the robot race is that the mechanically-brained consul which operates the systems was developed about 15

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Que. Film Makers Name Officers

The Association of Film Makers of Quebec (L'Association des Producteurs de Films du Quebec) have named Jean Dansereau as their president for the 1968 term. Elected with him were Guy Fournier, vice-president; Jacques Collins and David Bier, counselors, and Arthur Lamothe, secretary-treasurer.



A NEW SERVICE for Shell Oil credit-card customers and a new promotional play for Famous Players Theatres, this is the nub of discussion between Clare Kappler (right) Shell's manager of petroleum products retailing; Bud Barker (centre), Famous advertising-publicity director, and Jim Cameron, FP's publicity-promotion supervisor. —Staff photo

Blake Cameron Upped By Famous Players

Blake Cameron has been moved into head office as a district manager for Famous Players and his post as manager of Toronto's Eglinton Theatre is being taken over by assistant Mike Bronstorff. Other managerial shifts: Bert Brown (Im-

perial) to University; Alan Bell (Runnymede) to Imperial; Ron Hall (University) to Runnymede; George Davie (Palace) to Beach; Gino DiVenanzo (Alhambra) to Palace; Tiff Cook to Alhambra from head office.

Famous Appointment



KENNETH P. RODBERG has been appointed by President R. W. Bolstad to head Famous Players' real estate department. Native of Oakville, Ont., Rodberg joins Famous following extensive experience with the real estate branch of Ontario's Public Works Department.

AUTOMATION

(Continued from Page 1)

years ago by the Rank Organization and by now their consul has been so fully tested and proved that it has become law in Britain that every theatre must have at least an automatic changeover system.

Will Rank-parented Odeon (Canada) automate its theatres? "Most definitely," says Frank Fisher, vice-president and general manager. "Our new dual in the St. Laurent shopping complex in Ottawa will have automated equipment when it opens late in April, as will the refurbished Garrick in Winnipeg which we expect to open around the first of April."

Odeon, like National General Cinemas (Canada), has already installed automatic boxoffice machines in certain locations, a National Cash Register sophistication which prints individual tickets, makes change and at the end of the night provides a balanced statement acceptable for banking.

The other major circuits?

Famous Players as of this writing "We've discussed the possibilities had no automation plans. ties but only casually," said Bill Murray, head of the company's engineering and purchasing division.

On the other hand, Twinex Century Theatres confirmed they had equipment similar to the Calgary Westbrook on order and expected to have at least two theatres using it before too long. Myer Axler, Twinex' vice-president, thea-

(Continued on Page 4)

Para' Product Lineup Said 'Unprecedented'

Says Robert Evans, vice-president of production for Paramount Pictures: "Movie-making is like building a house. You have to start with a foundation. We believe the foundation is the story. In fulfillment of that conviction we have aggressively set out to acquire the most exciting properties we could find and these properties in turn have served as a magnet to attract the finest film-makers and the most imposing stars."

Which, after one year in his top production post, was Evans' way of introducing an impressive 1968 lineup of pictures, stars and directors described as "unprecedented" by the west coast studio.

According to Evans, the following films will go before the cameras as Hollywood-based productions in the spring and summer of 1968:

Catch 22, a Mike Nichols Production starring Alan Arkin to be directed by Mike Nichols, produced by John Calley and Martin Ransohoff.

Darling Lili, or **Where Were You the Night You Said You Shot Down Baron Von Richtofen**, starring Julie Andrews and Rock Hudson with Blake Edwards pro-

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NFB Opening Tokyo Office

The National Film Board will open an office in Tokyo this month, it was announced today by Dr. Hugo McPherson, NFB chairman and government film commissioner. Normand Robidoux, 42, of Montreal, who has been head of the Board's international distribution division for the past three years, will be in charge.

FOR SALE

- 2 Simplex Mechanisms, Rear Shutters, D. B. Movements, Spiral cut gears, E7 gates, pair \$250.00
- 2 spare DB intermittents for Simplex. \$35.00 each.
- 2 RCA Soundheads MI-9001-B \$75. pair RCA Speaker system, High & Low Frequency speakers and crossover network. \$100
- 2 Strong 1KW Rectifiers with tungars \$150.00
- 2 Upper, 2 Lower 18 inch Simplex Type Magazines, \$40.00 pair
- 26 wire reels 4-inch hubs 2000ft. \$1.50 each
- 1 Pr. Super Lite Lens Series 3C 4 1/2 EF \$75.00
- 1 Pr. Ross, uncoated 5, 3/4 EF \$35.00
- 1 Pr. Pierre Angenieux 3 inch EF \$75.00
- 60 rolls 90c Tickets
- 30 rolls 65c tickets 50c roll
- All the above equipment in good operating condition.

Write to LAKE THEATRES LIMITED (Fox Theatre), Chappleau, Ont.

Barker Elect



FRANK STREAN, prominent executive in the theatre confections field, who will be officially installed as 1968 Chief Barker of the Variety Club of Ontario (Tent 28) at a black tie dinner Sunday night, Jan. 21, at Toronto's Beth Tzedec Synagogue.

Famous Promotes Jim Cameron

Promotion of Jim Cameron, head of group sales for Famous Players, to supervisor of the circuit's publicity and promotion division, has been announced by Bud Barker, recently appointed director of advertising and public relations replacing retired Jim Nairn. Barker said Cameron's expanded responsibilities would include his present group sales activity.

SOL ALLEN

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tinues to operate its pioneer exhibition circuit known as Premier Operating Corporation Ltd., with 40 theatres in Ontario, Quebec, Manitoba and the US.

Throughout the entire, colorful history of the family company, Sol Allen played an active role along with brothers Jay and Jule, both deceased, and Herbert, who survives him and is company president. At his death, Sol Allen, a law graduate of the University of Toronto, served the company as treasurer and director of advertising.

A Canadian Motion Picture Pioneer and member of the Upper Canada Law Society and Variety Club of Ontario, Sol Allen throughout his motion picture career devoted much of his spare time to writing and published a number of novels, including a particularly controversial work called *Toronto Doctor*.

Aside from his brother, Herb, he is survived by his widow, Helen, daughter Gillian and son Bruce. Funeral service was held at Holy Blossom Temple with burial in Holy Blossom Memorial Park.

1968 Product At Fox Strongest In History

With 18 films either wholly completed or in the post-production processes of being edited and musically scored, 20th Century-Fox moves into 1968 in the strongest product position in the company's history, according to Richard D. Zanuck, executive vice-president in charge of production.

Not figured in this unprecedented backlog are the company's three December releases; the reserved-seat musical, *Doctor Dolittle*, starring Rex Harrison, Samantha Eggar, Anthony Newley and Richard Attenborough; the highly controversial screen version of the best-selling novel, *Valley of the Dolls*, and the comedy, *Bedazzled*.

The most elaborate production in the backlog is Robert Wise's *Star!* with a cast headed by Julie Andrews, Daniel Massey and Richard Crenna. The investment in the entire group of films is estimated in the neighborhood of \$100,000,000.

Star! and three other productions finished the photographic phase at the 20th Century-Fox Studio in Hollywood last month. There were *The Detective*, starring Frank Sinatra and Lee Remick; *The Connecticut Look* starring James Stewart and Dean Anne Jackson; and *Bandolero!* starring James Stewart and Dean Martin.

Albert Warner, 84, Dies

Albert Warner, one of the four brothers who founded Warner Bros. Pictures, died recently at his winter home in Miami Beach, Fla. He was 84. He had been vice-president and treasurer of Warners for many years until his retirement in 1956.



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CREDIT PLAN

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vice charge on each credit-card ticket handled by Shell, ranging from 16 to 24 cents per ticket according to the price scale. Cameron estimates the service charge as being two to three cents per ticket cheaper than the customary 10 per cent of the net charge exacted by Toronto ticket agents.

Shell's credit cards can be used for direct purchases at the box-offices concerned or on a mail-order basis at any of the company's service stations. Benefits for the oil company? Aside from the service charge revenue, Shell is enthusiastic about the plan as an additional and unique service to its credit-card holders, amplifying the precedent it set in tying in similarly with Toronto's O'Keefe Centre for legit' attractions.

Various promotional schemes of mutual benefit are under discussion between Famous and Shell, notably a "Shell Week," during which credit customers might enjoy roadshow moviegoing at special prices.

Ironically, the pact between the two companies is at least five years old conceptually. "The late J. J. Fitzgibbons, president of Famous, started us talking about the possibilities of a credit-card tieup," says Cameron, "but not one of the oil companies would touch it. The idea was shelved but a few months ago, when Grand Prix opened at the Glendale, Shell had some product display tie-ins which generated enthusiasm for a movie version of what they had going at O'Keefe. Now, in effect, we have 253 extra boxoffices (the number of Shell stations in Ontario)."

BBG Appoints Rep' For The Maritimes

The Board of Broadcast Governors announces the appointment of Paschal O'Toole as its regional representative for the Atlantic Provinces, with offices in Moncton, NB.

On arrival in Canada from Ireland in 1956, O'Toole worked for a social agency in British Columbia. In 1959, he joined the staff of the National Film Board of Canada.

NY CRITICS

(Continued from Page 1)

stars, Rod Steiger, was named best actor.

Other picks: Best foreign film—*La Guerre est finie* (The War is Over); best director—Mike Nichols (*Embassy's The Graduate*); best actress—Dame Edith Evans (*The Whisperers*); best screenwriting—Warner Bros.—Seven Arts' *Bonnie and Clyde*.

Panorama

☆☆☆☆☆☆ by Stan Helleur

BACK IN THE DAYS when we were reviewing motion pictures for Toronto dailies—in that medieval era before poisoned typewriter ribbons—we became a **Stanley Kramer** fan on the strength of his first production. We concluded that anybody who shared our enthusiasm for **Ring Lardner's** classic story of a fighting heel—**Champion**—who could see its cinematic possibilities and then produce a film every bit as bitter and powerful as the original, well, here was a newcomer to watch. Since then Kramer hasn't won 'em all but more than enough to confirm his stature as one of the world's leading film-makers—with provocative "message but no message" pictures like **Home of the Brave**, **The Defiant Ones**, **On the Beach**, **Inherit the Wind**, **The Caine Mutiny** and **Judgement at Nuremberg**. He also made a film which diluted **Katherine Porter's** powerful novel, **Ship of**



Fools. As we said, he didn't win 'em all, but the same could be said for **Ingmar Bergman** ☆☆☆ A few nights ago we came to appreciate another dimension of the man—as an articulate, intelligent, civilized and no-nonsense protagonist for Hollywood film-makers. For the hosting **Directors Guild of Canada** and its president, **George Gorman**, the scene was repeat of the open forum context in which **Alfred Hitchcock** last year addressed a gathering in the **University of Toronto's Convocation Hall** and answered questions from the floor. Kramer faced the same kind of audience, predominantly college students, hip and **McLuhanized**, predisposed to the fashionable Hollywood put-down like so many of their contemporaries who have gone on to form cine-clubs, film societies or become critics for Toronto newspapers ☆☆☆ Kramer's reverse put-down was beautiful—subtle, positive and complete. Those who expected him to rap the European wunderkind were deflated when he acknowledged admiration for the **Bergmans**, **Truffauts** and **Fellinis**. But most effective, from our own point of view, was his cogent and unassailable (judging from the lack of rebuttal from the floor) definition of the Hollywood "industry" context as contrasted to the European "art form" ☆☆☆ "In Hollywood", Kramer told his attentive audience, "we're part of an industry with a definite, inflexible machinery. Fundamentally, it begins with the distributor who accepts your property and agrees to finance and distribute it. Perhaps a year will go by while we assign and work with a writer and director and cast the picture, not without the box-office value of certain actors in mind, all of which takes time to negotiate. When comes time to shoot you're given a deadline and with all of the inescapable built-in costs of Hollywood production, it behooves you to bring your picture in within that deadline. The

(Continued on Page 4)

Stanley Kramer Speaks Out



DIRECTORS GUILD OF CANADA played host recently in the University of Toronto's Convocation Hall to Hollywood producer-director Stanley Kramer (right) who addressed a public audience of 400 (mostly university students) and fielded their questions for 90 minutes. The Toronto "bearpit" session was one of eight university-orientated gatherings for Kramer in conjunction with the opening of his latest film, *Guess Who's Coming to Dinner?*, a Columbia release, across North America.

—Staff photo

AIP's 3-Picture Deal With Commonwealth

American International Pictures, represented in Canada by Astral Films, has signed a three-picture agreement with Commonwealth United Entertainment, with the first of the pictures involved—*The Desperate Ones*—scheduled for February release.

Second film in the package—*The Day the Hot Line Got Hot*—has been set tentatively for release next summer, while distribution plans for *Cervantes*, drawing the largest advertising and promotion budget in AIP history, are being discussed and will be announced shortly.

The Desperate Ones is a suspense drama about the escape two brothers from a Siberian labor camp and co-stars Maximilian Schell, Raf Vallone, Irene Pappas and Theodore Bikel.

International espionage is the theme of *The Day the Hot Line Got Hot*, set against Spanish backgrounds with Charles Boyer, Robert Taylor, George Chakiris and Marie Dubois starring.

Cervantes also has a name cast made up of Horst Buchholz, Gina Lollobrigida, Jose Ferrer and Louis Jordan. Also produced in Spain, it's based on Bruno Franck's biography. Vincent Sherman directs.

TAYLOR HONORED

(Continued from Page 1)

cial citation will be awarded Father Culklin "for his work in utilizing motion pictures for educational purposes among high school students in the parochial and public schools."

The Jesuit priest also serves as a trustee of the American Film Institute and as a consultant on educational media to the Ford Foundation.

FOR SALE

Complete 35 mm projection and sound equipment in tip top condition, consisting pair solid Simplex bases, Super Simplex mechanisms, one kilowatt lamps. Four Stray Sound system, Gaumont Kalee Anamorphic lenses and two sets back up lenses, automatic rewind, 75 amp. 3 phase rectifiers and many, many spare parts. No reasonable offer refused.

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FROM HOLLYWOOD

JACKIE GLEASON is the first star signed by Producer-director **Otto Preminger** for his next film, **Skidoo**, for **Paramount**. The comedy will be produced on locations in San Francisco, Monterey, Alcatraz and the high seas ☆☆☆ Shooting starts next week on **The Boston Strangler**, a 20th Fox release starring **Tony Curtis**, **Henry Fonda** and **George Kennedy**. Five weeks of filming has been scheduled on location in Boston where actual locales from **Gerold Frank's** best-seller will be used ☆☆☆ **MGM** launching 1968 in a big way with three pictures shooting in as many countries. In Rome, **The Shoes of the Fisherman** with **Anthony Quinn**, **Laurence Olivier**, **David Janssen**, **Oskar Werner** and **Vittorio de Sica**; in the Austrian Alps, **Richard Burton** and **Clint Eastwood** in the spy story, **Where Eagles Dare**; in London, **Hot Millions**, starring **Peter Ustinov** and **Maggie Smith**, with ex **CBC** director **Eric Till** in charge ☆☆☆ **Universal** has signed **Andrew V. McLaglen** to direct an adventure drama called **The Hellfighters**, starring **John Wayne**

☆ ☆ ☆

Clint Eastwood, now a box-office name following the Italian made westerns, **A Fistful of Dollars** and **For A Few Dollars More**, has been signed to co-star with **Lee Marvin** in **Paramount's** version of the Hit Broadway musical, **Paint Your Wagon** ☆☆☆ **The Wild Bunch**, **Warner Bros-Seven Arts'** multi-million-dollar western, will star **William Holden**, according to **Sam Pekinpah** who will direct from his own screenplay. Shooting will start in March in Mexico ☆☆☆ **MGM's** new version of **Gone With the Wind** has been selected as the film to open the 21st **Cannes Film Festival**, May 10 ☆☆☆ Filming has been completed on the new **Disney** comedy romance, **Year of the Horse**, due for release at the end of the year ☆☆☆ **The Confessions of Nat Turner**, a **Book-of-the-Month Club** selection, will be produced by **David Wolper** and directed by **Norman Jewison**, with filming to start early in 1969 ☆☆☆ **Winning**, an upcoming **Universal** production starring **Paul Newman**, will be the first feature film gaining official cooperation from the **Indianapolis 500** auto race ☆☆☆ **Robert L. Lippert** will produce **The Jolly Girls** for 20th-Fox release ☆☆☆ **United Artists'** **The Wicked Dreams of Paula Schultz**, now in release, marks the 420th feature picture directed by **George Marshall**. Marshall directed his first film, a three-reeler, in 1913.

PANORAMA

(Continued from Page 3)

Hollywood director is a force but seldom to the point where he can diverge from the accepted concept, and that in itself is an artistic challenge which must be met with know-how and a realistic willingness to compromise. Nobody can totally ignore Hollywood's commercial orientation and success. We're an industry. Now, in Europe it's different. There, the directors invariably have complete control, often with their own money involved, often having written or at least collaborated on the screenplay and in many cases writing it as they shoot from day to day. Now what materializes can be a very personal film, a very personal expression, truly an 'art film'. But in most cases they're courting financial disaster. Frankly, I'd love to make films with this kind of freedom. But I'll tell you something; trying it within the Hollywood 'industry' framework would keep everybody perpetually bankrupt" ☆☆☆ In a session lasting more than two hours, there was a generous illumination of **Kramer's** point of view as a film-maker, particularly the thematic aspect which some members of the audience seemed to feel was invariably pat, predictable and soap opera-ish. **Kramer** defended his position effectively in several instances but perhaps the most timely example was concerned with his latest film for **Columbia Pictures**, **Guess Who's Coming to Dinner**, in which a rich young white girl and a prominent Negro doctor confront their respective parents with the fact that they intend to get married. "You question my purpose in making the character played by **Sidney Poitier** into a kind of impeccable black knight instead of a run-of-the-mill, average Negro citizen," he said. "Well, consider the point of the film—the prejudice and ignorance involved with miscegenation. My theory in establishing **Poitier's** character as an internationally recognized medical man, estimably cultured, financially secure, a widower whose Negro wife and child had died eight years before in a car accident, was simply to underscore the fact that if the girl's parents had any objection at all, it would have to be the matter of race and color. There could be no other valid argument" ☆☆☆ And **Kramer** didn't get one from the Convocation floor, either.

AUTOMATION

(Continued from Page 2)

tre operations, said he has been enthusiastic about automation since seeing in-depth displays this fall during the **NATO** convention in Miami.

How does all this grab **IATSE**, the projectionists' union?

No official comment but informed sources say with most Canadian houses being handled by one projectionist, as things stand, a status quo seemed obvious since somebody would be required to push the right buttons at the right time, anyway.

"Also," said one executive, "automation, being as mechanically sophisticated as it is, this might tend to upgrade the projectionist trade, making operators feel more like technicians than mere film-threaders and focussers. In turn, this may encourage younger men coming out of technical schools to take up projection as a career. As things have stood, it hasn't had much appeal for young people."

PARA' PRODUCT

(Continued from Page 2)

ducing and directing the road-show attraction.

Endure and Conquer, with **Sidney Furie** directing and **Brad Dexter** producing.

Five Card Stud, starring **Dean Martin**, **Robert Mitchum** and **Inger Stevens**, with **Hal Wallis** producing and **Henry Hathaway** directing.

The Molly Maguires, starring **Richard Harris** with **Martin Ritt** producing and directing.

A Most Private Intrigue, starring **Paul Newman**, a **Salem Production** to be produced and directed by **Stuart Rosenberg**.

Paint Your Wagon, starring **Lee Marvin** and **Clint Eastwood** with **Alan Jay Lerner** producing and **Joshua Logan** directing the road-show attraction which is based on **Lerner** and **Loewe's** smash Broadway musical.

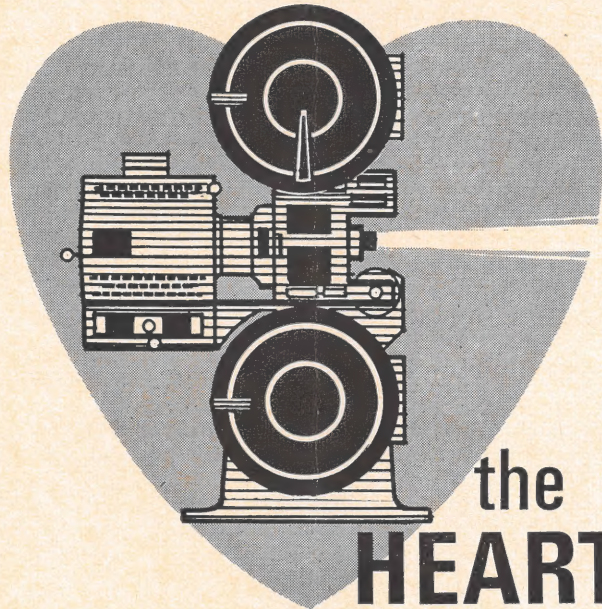
The Riot, starring **Jim Brown**, to be produced by **William Castle** and directed by **Buzz Kulik**.

Running Scared, to be directed by **Jack Smight** and produced by **Ingo Preminger**.

The Swap, starring **Steve McQueen**, to be produced by **Hillard Elkins** with **Robert E. Relyea** as executive producer of the **Solar Production**.

For the fall of 1968, the schedule of studio production includes: **The Man Who Had Power Over Women**, to be produced by **Judd Bernard** and directed by **Silvio Narizzano**.


On A Clear Day You Can See Forever, starring **Barbra Streisand** and **Richard Harris**, to be produced by **Howard W. Koch** and directed by **Vincente Minnelli**.



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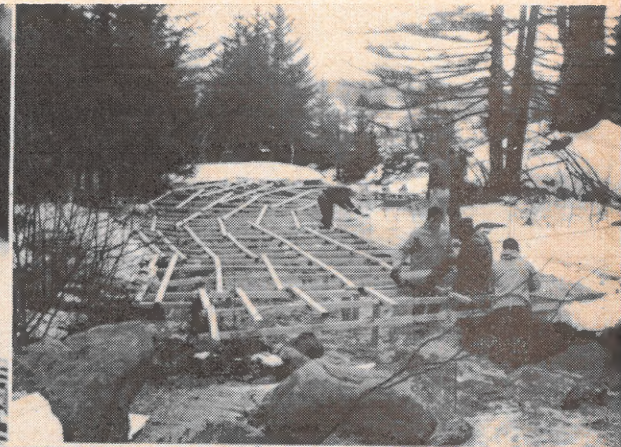
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A Paramount "Snow Job" — In Quebec



In our previous issue (Panorama) we described the dilemma facing the production crew of Robert Radnitz' Paramount film, *My Side of the Mountain*, when heavy rain washed out much of the snow in a key Knowlton, Que., location. Here's a pictorial recap of the seven-hour "authenticity restoration" project which enabled Director James B. Clark to film necessary climactic sequences on schedule and with the required snow-locked background scenery. TOP TWO PHOTOS show the basic lattice-work wooden platform built along about 200 feet of the melted stream. SECOND ROW (left) sees Tom Glynn (on loan from Crawley Films, Ottawa), helping in the emergency by unstitching potato sacks (they used 600) which (right) are nailed over lengths of wire mesh (standing on the bank in the background are Bud Thompson (left), special effects, and Fred Lemoine, production supervisor, the two Hollywood veterans who originated and engineered Project Restoration). THIRD ROW shows one of the ice trucks brought in from Montreal, along with a grinder-pulverizer-blower which atomized hundreds of 150-pound blocks of ice. The resulting blizzard of fine snow (FOURTH ROW) was blown for two hours over the improvised platform. BOTTOM ROW illustrates the net result—a snow-packed hollow tree (vital to the story) and a snow-packed stream behind it.

—Staff photos



AUDREY HEPBURN
ALAN ARKIN
RICHARD CRENNNA

WAIT UNTIL DARK

WAIT UNTIL DARK

The
blinds
moving
up and down...
the
squeaking
shoes...
and then
the knife
whistling
past
her ear...



During the last eight minutes of this picture
the theatre will be darkened to the legal limit to
heighten the terror of the breathtaking climax.
Of course, no one will be seated at this time.

Also-Starring JACK WESTON and

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BASED ON THE PLAY BY FREDERICK KNOTT · ROBERT & JANE-HOWARD CARRINGTON
SCREENPLAY BY
Music: Henry Mancini
Produced on the New York Stage by FRED COE

PRODUCED BY MEL FERRER · DIRECTED BY TERENCE YOUNG



from
WARNER BROS.—SEVEN ARTS

